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Association for Chinese Music Research

<http://library.kcc.hawaii.edu/acmr/>

### About ACMR and the *ACMR Newsletter*

The Association for Chinese Music Research (ACMR) serves as a forum for exchange of ideas and information for anyone interested in the scholarly study of Chinese music. Catering mainly though not exclusively to those living in North America, ACMR holds an annual meeting in conjunction with the annual conference of the Society for Ethnomusicology.

The *ACMR Newsletter* encourages ACMR members to submit the following kinds of materials: notices of recent publications on Chinese music and of recently completed Ph.D. dissertations and M.A. theses, announcements of and reports on scholarly meetings and major performances of Chinese music, news of institutions and individuals, news of scholarly and performing activities from the PRC, Taiwan, Hong Kong, and overseas Chinese communities, views and opinions on any matter relevant to ACMR. Unless otherwise specified, please send all materials and enquiries to **Lei Ouyang Bryant** ([lbryant@skidmore.edu](mailto:lbryant@skidmore.edu)) or **Chuen-Fung Wong** ([wong@macalester.edu](mailto:wong@macalester.edu)).

### NEWSLETTER EDITORS

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### CURRENT ACMR OFFICERS

Frederick Lau, president, *University of Hawai'i*  
Mercedes DuJunco, secretary, *Bard College*  
Nora Yeh, treasurer, *American Folklife Center*  
Tong Soon Lee, member-at-large, *Emory University*  
Charlotte D'Evelyn, student representative,  
*University of Hawai'i*  
Theodore Kwok, web editor, *University of Hawai'i*

### WELCOMING ADDRESS

*Frederick Lau, ACMR president*



Let me take this opportunity to welcome our members to the re-issuing of *ACMR Newsletter*, which was suspended several years ago when we began to publish our journal *ACMR Reports*. Due to unexpected problems related to the production of a quality journal, the executive board has decided to suspend the ACMR journal for the time being and resume the publication of the newsletter. Our ongoing goal is to provide current information and news items that are of interests to ACMR members.

Since its inauguration in 1986, ACMR has provided an important forum for Chinese Music research in North America. Our membership has grown and now includes scholars from America, Asia, and Europe. We have been holding annual meetings in conjunction with the Society for Ethnomusicology.

As the president of the association, my immediate goal is to strengthen the structure of the association in order to provide more effective services to colleagues in Chinese music research. To this end, we have recently added an official website; we plan to continue to publish our bibliography of Chinese music and make use of the newsletter for announcements of events and conferences related to Chinese music. Despite our twenty-two years of history, ACMR still has a lot of work to do.

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**ACMR REGISTRY ANNOUNCEMENT***Lei Ouyang Bryant*

We are compiling a registry of ACMR members to be published in an upcoming ACMR newsletter. We hope that the registry will allow for increased interaction among members and serve as a resource for our research community. Please take a moment to complete the following information if you would like to be included in the registry; entries received by September 1, 2008 will be included in the Fall 2008 registry. **Email to:**

**ACMR.members@gmail.com.** Questions? Contact **Lei Ouyang Bryant** (lbryant@skidmore.edu).

Membership (re)enrollment and additional information is available on the ACMR website:

<http://library.kcc.hawaii.edu/acmr/>

Name: \_\_\_\_\_ Email: \_\_\_\_\_

Affiliation(s): \_\_\_\_\_

Please check one: Faculty \_\_\_\_\_ Student \_\_\_\_\_ Other: \_\_\_\_\_

**Research Interests:**

1. Subjects & Theoretical Topics: \_\_\_\_\_

2. Types of Music: \_\_\_\_\_

3. Geographic Areas: \_\_\_\_\_

**WELCOMING ADDRESS***(continued from page 1)*

As I see it, our immediate task is to refine the ways the association is run. We are in the process of implementing the followings: (1) drafting by-laws; (2) compiling registry of ACMR members; (3) listing useful funding sources, foundations, and institutions; (4) sponsoring special panel at SEM; (5) establishing award for best student paper presented at SEM; and (6) building database of resources for teaching Chinese music.

It will take a concerted effort to realize our goals, but I am certain that our current board has the energy and vision to accomplish this. We welcome suggestions and comments from members and other interested persons.

In closing, I would like to express my thanks to Bell Yung, Joseph Lam, Barbara Smith, and Fred Lieberman for their vision and work done on behalf of the ACMR since its inception. Special thanks go to Mercy Dujunco, Nora Yeh, Ted Kwok, Chuen-Fung Wong, and Lei Ouyang Bryant for their energy and hard work during the last several months.

**CALL FOR PRESENTATION PROPOSALS:  
2008 ACMR ANNUAL MEETING**

Submission deadline: September 1, 2008

The 2008 annual meeting of the Association for Chinese Music Research will be held on October 25, 2008, in conjunction with the 53<sup>rd</sup> annual Society for Ethnomusicology Conference, at Wesleyan University, Middletown, Connecticut, USA. ACMR invites submission of abstract proposals for presentations, discussions, fieldwork reports, or specialized topics related to the field of Chinese music (broadly conceived). Each presentation is normally fifteen minutes in length and will be followed by five minutes of discussion. All abstract proposals and presentations should be in English. Send abstract proposals of no more than 250 words with a title and contact information to Frederick Lau via email at [fredlau@hawaii.edu](mailto:fredlau@hawaii.edu) no later than September 1, 2008. Notifications of acceptances will be sent via email to presenters in late September. ACMR encourages graduate students to participate and solicits reports on research in progress. For more information, please visit the ACMR website at <http://library.kcc.hawaii.edu/acmr/>.

## PEOPLE AND PLACES

Chuen-Fung Wong

**Lei Ouyang Bryant** (Ph.D., University of Pittsburgh) recently accepted a position as Assistant Professor of Music at Skidmore College (Saratoga Springs, NY) beginning Fall 2008; she has been teaching as a Visiting Assistant Professor at Skidmore since Fall 2006. Lei will continue teaching courses in ethnomusicology with an emphasis on East Asia and Asian America while also contributing to the Asian Studies Program on campus.

**Joys Cheung** is currently a doctoral candidate in musicology/ethnomusicology at the University of Michigan, Ann Arbor. She successfully defended her dissertation, entitled "Chinese music and translated modernity in Shanghai, 1918-1937," on April 11. Her dissertation examines how early twentieth-century Chinese "hosted" the musical West in their discourses on music and musical production. It presents the theory of "musical translation" to analyze modernity and focuses on translated musical practices emerged in Shanghai, a modernizing city where Chinese had unprecedented contacts with Westerners.

**Frederick Lau** has spent the 2007-08 academic year in Hong Kong as Visiting Professor at the University of Hong Kong and the Hong Kong Academy for Performing Arts. He has also been conducting research on Hong Kong popular music and the development of traditional Chinese music. In April 2008, he gave a series of three talks on the identity of Chinese music at the Chinese Civilisation Lecture Series of the City University of Hong Kong.

**Helen Rees** is spending spring semester 2008 as a visiting professor at the Music College of the Yunnan Arts Institute in Kunming. She is teaching graduate and undergraduate courses on music ethnography and world music, and would like to take this opportunity to thank the ACMR members who have helped out by sending pdfs of reading materials to her. She is also continuing her own research on music and tourism in Yunnan, and on the policies and practices of the intangible cultural assets protection program. Thanks to a visit by Lin Youren (her former qin teacher from the Shanghai Conservatory of Music), she has also got to know some of the guqin fraternity in Kunming, and has attended two qinhui there.

**Ying-fen Wang's** new book, *Listening to the Colony: Kurosawa Takatomo and the Wartime Survey of Taiwan*

*Music (1943)* (National Taiwan University Library, 2008, in Chinese), restudies the works of Japanese ethnomusicologist Kurosawa Takatomo (1895-1987), a pioneering authority of Taiwan aboriginal music who, together with his teammates, conducted a survey of various musical traditions in Taiwan (including those of Han Chinese) under the commission of the Japanese colonial government in 1943. In her book, Ying-fen examines Kurosawa's survey against the backdrop of Japanese colonialism and investigates the wartime musical life of Han Chinese as well as the continuities and changes of aboriginal music in colonial Taiwan. Meanwhile, Ying-fen and her project partner, Liou Lin-yu, are co-producing a CD-set, entitled *Sounds from Wartime Taiwan: Kurosawa and Masu's Recordings of Taiwan Aboriginal and Han Chinese Music* (National Taiwan University Library, forthcoming 2008). The CD-set (with tri-lingual liner's notes) reproduces Kurosawa's 1974 album *Music of the Taiwan Aborigines* (originally released by Victor) and several of his hitherto unreleased 1943 recordings of Han Chinese traditions in Taiwan.

**Po-wei Weng** is currently a doctoral candidate at Wesleyan University. Recently passed his qualifying exam, Po-wei received a grant from the China and Inner Asia Council of the Association for Asian Studies to conduct dissertation fieldwork in Taiwan on Pili televised puppetry, film/TV music, and Music and Technology. He maintains a musicology website and forum: [<http://mto.idv.tw/>].

## EVENTS CALENDAR

Chuen-Fung Wong

**Oct 16-19, 2008** The 13<sup>th</sup> International CHIME Conference: Music and Ritual in China and East Asia, Bard College, Annandale-on-Hudson, NY. The conference explores the complex and diverse intersections between music and ritual in Chinese and other East Asian contexts, including (1) ritual operas and theater; (2) musical rites and cosmology; (3) music in rituals for the dead; (4) commodification and secularization of ritual music and dance; (5) transformative power of music; (6) music, gender, and ritual; (7) music, ritual, and healing; and (8)

- performance rites and practices.  
[<http://home.planet.nl/~chime>]
- Oct 25-28, 2008** Society for Ethnomusicology 53<sup>rd</sup>  
Annual Meeting, Wesleyan University,  
Middletown, CT.  
[<http://www.indiana.edu/~semhome/2008/>]
- Mar 26-29, 2009** Association for Asian Studies Annual  
Meeting, Sheraton, Chicago, IL
- Jul 1-8, 2009** The 40<sup>th</sup> International Council for  
Traditional Music Conference,  
Durban, South Africa.  
[<http://ictm2009.ukzn.ac.za/>]
- Nov 19-22, 2009** Society for Ethnomusicology 54<sup>th</sup>  
Annual Meeting, Mexico City, Mexico

### REPORT ON THE CHINESE MUSIC BIBLIOGRAPHY PROJECT

*Lei Ouyang Bryant and Chuen-Fung Wong*

Our primary goal for the current bibliography is to resume the process of compiling and presenting recent scholarship on Chinese music. Some time has passed since Sue Tuohy compiled the last bibliography in 1997 (*ACMR Reports* 10/1:50-61).

We recognize that there will be gaps in our coverage; however, we do hope that the current bibliography will provide a starting point for what we hope will be a valuable and recurring resource published by ACMR. We believe that the study of Chinese music has expanded quite considerably in recent years not only in volume but also in concept and approach; therefore, we are including some relevant studies of music of China, broadly conceived to include its multiple ethnicities and nationalities, music in Diaspora and transnational circuits, historical and modern traditions, as well as traditional and popular genres.

For now, we have limited the scope of the bibliography to English-language sources published in Europe and North America but hope to expand to include materials published elsewhere and/or in other languages, especially Chinese. For the current bibliography we are including theses and dissertations, journal articles, and books (with some

reviews) in an attempt to provide a primary list of publications from the past 10 years (1997-present). For future updates of the bibliography we hope to include book chapters, audiovisual recordings, and relevant online resources. We will also investigate the possibility for indexing the bibliography under alternative subject headings, such as geographical areas, musical genres, and theoretical issues. Additional titles, reviews, and comments are most welcome. We hope that you will find this bibliography a valuable tool.

### CHINESE MUSIC BIBLIOGRAPHY, 1997-PRESENT

Also available and updated on the ACMR website:

[<http://library.kcc.hawaii.edu/acmr/>]

compiled by *Lei Ouyang Bryant, Charlotte D'Evelyn, and Chuen-Fung Wong* (May 2008)

### BOOKS AND MONOGRAPHS

Books included in the current bibliography are primarily single-author texts though some edited volumes do appear. A large number of English language sources on Chinese music and/or music in China are published regularly by Hong Kong presses; we have not included many of these sources in the present bibliography as they are primarily focused on music education, working paper series, and concert reports.

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